

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO

FEBRUARY NINETEEN TWENTY-SEVEN



CROWNING MOTIVE OF THE BACK OF A CHINESE BUDDHIST STELE, 551 A.D.



FIG. I. FRONT OF STELE

A CHINESE BUDDHIST MONUMENT OF THE SIXTH CENTURY A. D.

THE Art Institute has recently acquired a very important Chinese stone monument, a votive stele of the sixth century A.D. This has been made possible through the generosity of members of The Orientals who subscribed sufficient funds to enable the Trustees to complete the purchase. The stone was originally erected by subscriptions of devout Buddhists whose names appear on the inscription. We take great pleasure in recording here the names of the donors who have made its purchase possible. They are: Mr. Robert Allerton, Mrs. Chauncey Borland, Mr. Walter Brewster, Mr. O. C. Doering, Miss Naomi Donnelley, Mr. Max Epstein, Mrs. William B. Hale, Mrs. William G. Hibbard, Mr. Frank G. Logan, Mr. Potter Palmer, Mrs. Julius Rosenwald, Mr. Martin A. Ryerson, Mr. Russell Tyson, Mrs. J. L. Valentine, and Mr. S. W. Weis. The stele is placed in the north gallery of McKinlock Court (M2) where the large size of the room permits it to be seen to advantage. It can justly be considered as one of the outstanding features of the Institute's Oriental collections.

During the Northern and Western Wei Dynasties (386-587 A.D.) a number of memorial steles were erected to the glory of the Buddhist faith and for the acquiring of merit. The donors were generally represented by name and by effigy, much as was the custom in medieval Europe when altar paintings were presented to the chapels of cathedrals, and the same practice prevailed in the ritualistic painting of the time. Excellent examples of such work may be studied in the British Museum in the collection brought back from Tun-huang by Sir Aurel Stein.

Our stele, then, is a monument of a type which was not at all uncommon in the sixth century, and resembles others which are now in European and American collections, but it has its own individual qualities and excellencies. It is, first of all, the largest stele we know outside of China. It is 11 feet, 1½ inches high above the base; 3 feet, 3 inches wide at base, and 8½ inches thick. That is roughly twice the

size of similar monuments in other collections. On both sides it is divided into panels showing episodes from the life of the Buddha and different manifestations of the Buddha in glory. Some of the details of these representations are not at present understood, and more work by Buddhist scholars will be required before the stele can be completely deciphered. But after all, its principal interest is as a work of art. It has a great deal of charm in conception and execution, and we know enough about it at present to get a general idea of its meaning.

The lower part of each of the four sides is covered with a long inscription consisting for the most part of the names of the donors. On the side (Fig. 1) which is probably the face, there is a dedicatory inscription which has not yet been translated in full. It follows the customary formula,—though formula is perhaps too exact a word,—but is rather more elaborate than usual. It states that members of the Ning family and some others, male and female, have caused to be carved and erected a "sacred stone," sixteen feet high. This was the traditional height of the Buddha, Sakyamuni,—double the ordinary human height. Of course we are dealing here with Chinese units of measure. According to notes of Professor Paul Pelliot of the Collège de France, to whom we are indebted for much of our information, the titles of some of the donors would seem to indicate that the monument was originally erected in the province of Shansi, in the district Kao-liang on the Fen River. There is, however, no other indication of its location in the inscriptions. The names of the male donors occupy the entire inscription, exclusive of the dedication, on the face of the stone, and nearly half the inscription on the reverse (Fig. 2). The names of the women, nuns and laity, follow. The dedication occupies the squarish central compartment at the upper part of the inscription, and on either side, in narrow rectangles and in square, naively composed panels, appear the most important of the donors,—those who had been particularly generous in their contributions



FIG. 2. BACK OF STELE

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Volume XXI, No. 2



FIG. 3. FACE AND EDGE OF STELE

and therefore appear in the following categories: *k'ai-ming-ch'u*, "master of the ceremony of the light" (they touched with a brush the eyes of the figures, thereby bringing them into a more real existence); *ch'ai-ch'u* and *fu-ch'ai-ch'u*, "masters of the feast" and "assistant masters of the feast" (they paid for the feast when the stele was formally dedicated). The "ceremony of the light" bears a curious analogy to the beliefs of the early Egyptians, who had a similar ceremony.¹ Fortunately, the date, corresponding to September 8, 551 A.D., is preserved and is written as follows: "In the seventeenth *ta-i'-ung* year of the great Wei, the signs of the year being *hsin-wei*, in the seventh month, the first day of which was *jen-shen*, the twenty-third day, which was *chia-wu*, [this monument] was erected."

A casual glance will show, in all such monuments, that there are two distinct styles of carving, one perfectly flat and unmodeled, with incised contours and details and slightly recessed ground, the other in vigorous relief and modeled as naturalistically as the sculptor could manage. The flat technique is the continuation of old Chinese traditions and is used in representing donors, ordinary human beings, and some of the less important scenes, while the high relief is devoted to the figure of the Buddha and his im-

¹ See Maspero, Guide to the Cairo Museum, p. 32, 4th ed., Cairo, 1908.



FIG. 4. BACK AND EDGE OF STELE

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FIG. 5. CROWNING MOTIVE OF STELE

mediate attendants, and to the Bodhisattvas.² This indicates that when the Buddhist religion was received from India, the sculptural conventions of India, with their high relief and dependence upon sharply contrasting lights and darks, were accepted also as an integral part of Buddhist iconography.

It will be of interest to examine the stele somewhat in detail. As is usually the case, the top is surmounted by pairs of intertwined dragons (two, in this case), arching their backs over central niches, and showing one pair on each side of the stone. The treatment of the heads on the narrow sides of the stone is identical (Figs. 3 and 4), but the bodies on one face are composed and carved so differently from the bodies on the other face, as to make it clear that they were not the work of the same hand. In fact, upon examination we find that the two sides of the stone seem to have been carved by different men.

In the top niche in the front face (Fig. 5)

²According to Buddhist belief, everyone is potentially a Buddha and may become one after countless rebirths and blameless lives. A Bodhisattva is the last incarnation before Buddhahood, and is a powerful divinity, only less powerful than the Buddha himself.

sits the Buddha cross-legged on a dais between the standing figures of two monks, probably Ananda and Kashyapa, his usual attendants, but the inscriptions are so damaged that we cannot be certain of this. Though the figures are stiff, they are not disagreeably so, and there is a certain amount of realism in their execution. In the niche on the reverse side (see cover) are three Buddhas seated in front of pointed nimbus. They are all alike,—arms folded, their draperies covering the hands, and crudely carved,—but the inscriptions do not mention which Buddhas are represented, and it would be futile to guess.³ Two trees are growing from the top of this niche, and the ends of the dragons' tails are twisted about them. The trees prepare us for a charming little sylvan scene in the panel just beneath. Here we find a representation of what appears to be a walled garden with regularly planted trees and two priests, who have thrown their prayercloths⁴ over

³According to Buddhist beliefs, there are many Buddhas, some of past ages, and one, at least, Maitreya, still to come. Sakyamuni is the historical Buddha, who was born in the sixth century B.C.

⁴Squares of cloth on which Buddhist priests kneel when in prayer.



FIG. 6. THE DEATH AND CREMATION OF THE BUDDHA

the branches and are preparing to ring two bells suspended from the trees. On the wall stand two bottles, and above its crown are seen three semi-circular objects with petal-like decorations and four half-blossom forms of three leaves each. What the half circles represent we do not know. The Buddhists of Ceylon frequently carved semicircular stone slabs as approaches to steps, and decorated them with bands of ornament and animals. They are called "moonstones." All such petal-like motives refer to the lotus, the sacred flower of Buddhism, so the decorations on the semi-circular objects are undoubtedly lotus, but do they represent "moonstones" in a crude sort of perspective, which shows distant objects higher than nearer ones? The *guilloche* motive along the top edge of the wall is also unusual and unexplained, and we do not know the meaning of the alternating points at the base of the wall.⁵

⁵Dr. Ananda K. Coomaraswamy of the Boston Museum of Fine Arts has made a suggestion based upon Indian iconography, which appears to clear up the matter. He thinks it possible that a long altar is intended, that the bottles represent offerings, and that the half circles are halo-like forms which would serve as a sort of reredos. The altar would explain both the *guilloche* border and the decorative lotus-petal treatment below. The fact that such altars were erected in groves strengthens the case.

There is not much invention apparent in the designing of the trees, but all in all this is one of the most charming passages to be found on any Buddhist stele. The departure from absolute symmetry in its treatment is an added attraction.

Next below on the same side come twin niches (Fig. 6) containing, on the right,⁶ the body of the Buddha who is attaining *nirvana* (dying) and on the left the sarcophagus in which are his ashes. Small kneeling figures rest their hands upon the head and foot of the Buddha and also upon each end of the sarcophagus. They are perhaps mourners, who are chiefly useful in filling spaces in the composition, for it will be noticed that the artists who carved this stone have a horror of vacant spaces. Behind the body of the Buddha are monks, and in the other niche mourners are standing behind the sarcophagus and resting their hands lightly upon it, but they are badly defaced. In the upper portion of the space six small Buddhas are seated upon lotus blossoms. A seated figure clumsily introduced above the lower end of the coffin is doubtless Maya, the mother of the

⁶The Chinese naturally look at things from right to left, while we look at them from left to right. The Chinese would therefore see the niche on the right first.

Buddha, who has come from Paradise, and the small figure which kneels on the end of the coffin and with joined hands addresses her, is no other than the Buddha himself.⁷ The extra figure opposite Maya is not so easy to identify, partly because of its disfiguration, but it may possibly represent Brahma, who was also summoned to be present at the cremation, or a person bearing fagots.

Under the next strip, occupied principally by small seated Buddhas in niches, are two large niches (Fig. 7) in whose centers are standing figures, one of which is almost completely destroyed. The one on the left is the Buddha. On either side of him stand monks and then Bodhisattvas, identified by their high headdresses. Above, six little Buddhas perch on lotus blossoms. With the central figure they may be taken as representing the seven Buddhas of the past.⁸ In the other niche the central figure is probably Maitreya, the Buddhist Mes-

siah (he is thus represented on the other side of the stone), and the monks and Bodhisattvas have exchanged positions, while four Buddhas are seated above. The large pointed folds of drapery concealing the Bodhisattvas' hands are very unusual. There is also an interesting treatment of the monks' drapery here,—it seems to be made up of oblong pieces. For some centuries in China and Japan Buddhist priests have worn robes of squares of cloth or brocade sewed together to symbolize the tattered garments of the Buddha. Nothing could be farther from tatters, however, than many of these magnificent symbolic brocade robes. Such robes are undoubtedly worn by the monks on this stone and are indicated by this pattern. The use of this convention in Chinese Buddhist monuments of this period is rare, but a similar treatment can be seen on a fragment of an Indian pediment from Mathura, dating from the first or second century A.D., and now in the Boston Museum.

The twin niches next below (Fig. 8)



FIG. 7. THE BUDDHA (LEFT) AND MAITREYA (RIGHT)

⁷See Edkins, Chinese Buddhism, p. 57. London, 1880.

⁸Sirén, Chinese Sculpture, Vol. 1, p. 43.

are separated from the pair above by representations of twelve donors with attendants, some bearing parasols and some large fans on long handles. The inscriptions give the names of the donors, and tell which of the figures they paid for. The two niches have been badly defaced, the one on the left being almost completely destroyed, doubtless due to the fact that they were within easy reach of vandals. Here is the customary representation of the Buddha in glory between monks and Bodhisattvas, with nothing unusual except the lower line of the drapery of the surviving Buddha, which sweeps in a semicircular curve, not at all the type of this period, which is square across the bottom and flares widely at the sides. This roundness is also to be remarked in other Buddha figures on this stone. The Buddhas have the circular halo and also the large pointed nimbus called

"boat-shaped" by the Japanese. The boat-shaped halos carry simple flame designs. Another row of donors flatly executed, and then four square panels in the same technique, but interesting for their naive composition, come between the niches and the list of less important donors which fills the lower part of the stone.

Above several of the niches on both sides of the monument appear the heads and shoulders of little people, apparently monks or nuns, with half lotus blossoms or flaming jewels between them. Who they are or why they should be there we do not know, unless it be to fill space. The lotus blossom and the flaming jewel are frequently used for this purpose.

On the principal face of the stone we find below the crowning feature a pair of niches (Fig. 9) identical in composition except for the position of the hands of some of the



FIG. 8. THE BUDDHA AND ATTENDANTS WITH DONORS BEHIND



FIG. 9. THE BUDDHA WITH ATTENDANTS

minor figures. Kashyapa, the old monk, is shown at the Buddha's right, his ribs conventionally represented to indicate his age and asceticism. The inscriptions of the donors identify him and also Ananda, but it is interesting to note that their order is reversed on the opposite side of the stele. The donors who paid for the carving of these figures are shown in the band next below, and then comes a strip of fluttering little *apsarases*, heavenly beings "trailing clouds of glory" and playing divine music upon celestial instruments. We recognize a flute, a lute, a harp, and a wind instrument called *sheng* by the Chinese, which somewhat resembles a glorified pan-pipe.

Maitreya is shown in each of the next two niches (Fig. 10) seated on the "elephant throne" on the left, and upon a simple dais on the right. Against the boat-shaped halo behind the elephant throne the Buddha is represented, three times, standing. Below are two seated figures with round heads and boyish appearance, not identified. It is quite customary to find seated Buddhas in the boat-shaped halos, but not standing ones. Possibly the exigencies of space-filling determined this also.

After the usual band of donors now comes what the designer evidently considered the most important part of the composition (Fig. 11). It seems to be what is mentioned in the dedicatory inscription as a "heavenly palace"; such expressions are frequent upon votive stelæ, and generally refer to a representation of this kind. The composition takes a form very similar to an altar grouping under a huge and ornate baldachin. Canopies of this type may be found carved and colored in the caves of Yun-kang,⁹ which were done during the Six Dynasties (220-587) though they are doubtless somewhat earlier than our stele. There is also an extremely interesting parallel in Japan. The oldest canopies there existing are in the Kondo of the Horyūji Monastery at Nara, and records show that they were made in 623 A.D. They are of wood, but decorated in such a fashion as to prove that they are copied after tapestry or silk models, and their Japanese name is *kinusaka* (silk canopy).¹⁰ The canopy is sur-

⁹See Shinkai and Nakagawa, Rock-Carvings from the Yun-kang Caves, plates 8, 9, and many others. Tokyo, 1921.

¹⁰See Japanese Temples and their Treasures, Vol. 1, p. 109, Tokyo, 1910.



FIG. 10. MAITREYA ON ELEPHANT THRONE (LEFT), ON DAIS (RIGHT); ABOVE, HEAVENLY MUSICIANS

mounted by a very elaborate decoration in the flat style. Over the center rises a multi-form parasol surmounted by the wheel, the flaming jewel, and the Buddhist knot, the usual crowning feature of pagodas. Spreading bands tie the upright to the ground, and on the upper bands rest half-circular motives exactly like those on the garden wall on the other side of the stone. From above the upper parasol a heavy chain sweeps down on each side, bearing five bells. In the early pagodas a chain with five suspended bells connected the summit with the corners of the four ridges, as may be seen on a small bronze model of the Kamakura Period at Tōshō-daiji, Nara, Japan, which is surely patterned after the earlier type in its essential points. The composition is here divided in such a way as to leave a triangular space on each side and these spaces have been filled almost to overflowing with two motives. On the right Samantabhadra on an elephant swoops down from the skies, while on the left Manjusri appears in like fashion on his lion. These two Bodhisattvas were very popular in China and Japan. The rest of the space is symmetrically filled on each side with the figure of a seated ascetic

under a wicket, beside whom stands a priest-like figure holding something in his upraised hand with which to strike a bell suspended from a tree. The wicket is the outline of the tiny hut under which a holy man in India would seek shelter from the sun and rain.¹¹

The "heavenly palace" whose crowning feature has just been discussed is filled with rows of figures, the upper of which contains small monk-like personages, unusual in having hoods upon their heads. The head of the large central Buddha is gone and all the other heads are missing or defaced, so we do not know whether unusual care was taken in carving the features, but the bodies do not show any great skill of execution. There is, however, a variety of attitudes in the positions of the hands and arms which relieves an otherwise monotonous treatment, and the varying height of the figures, producing a gradually ascending line of nimbus on each side, is well thought out. In front of the lion throne is a huge conical incense-burner, a very popular form at this period, and on either side is a little figure kneeling in prayer or adoration.

¹¹ Ascetics in huts are frequently represented in Indian Buddhist carvings, and occasionally in Chinese. There is one on a stele in the Boston Museum.

We are quite familiar with figures of this kind in the early paintings of Tun-huang, and there they are always donors, but here no name or title is attached. It is evident that a familiar type of figure has been used merely to fill space, and that is perhaps the explanation of the little figures which are balancing on the tips of the lions' tails. Next to the lions come small Bodhisattvas, and in each corner stands an uncouth figure, large in scale, which is twisted into a rather uncomfortable position. These are the guardian kings (*dvarapalas*), terrific in aspect, who guard the entrances of shrines in China and Japan. One of them at least has a rough beard and is not at all Chinese

in appearance. Both seem to wear peaked caps. This type is known to us from the excavations of tombs of the T'ang Dynasty and earlier, where camel drivers, bearded, with hooked noses and peaked caps frequently appear. They surely represent a non-Chinese, and therefore barbarian type, and it is easy to see why the sculptor chose this same type for his formidable guardian figures. They are also common in the Yun-kang caves of the Six Dynasties, and a clay figure in the Pennsylvania Museum, of a manufacture common to the Six Dynasties, is very similar in appearance.

There are certain things about the central row of figures which are worthy of comment.



FIG. II. THE BUDDHA IN GLORY UNDER A CANOPY

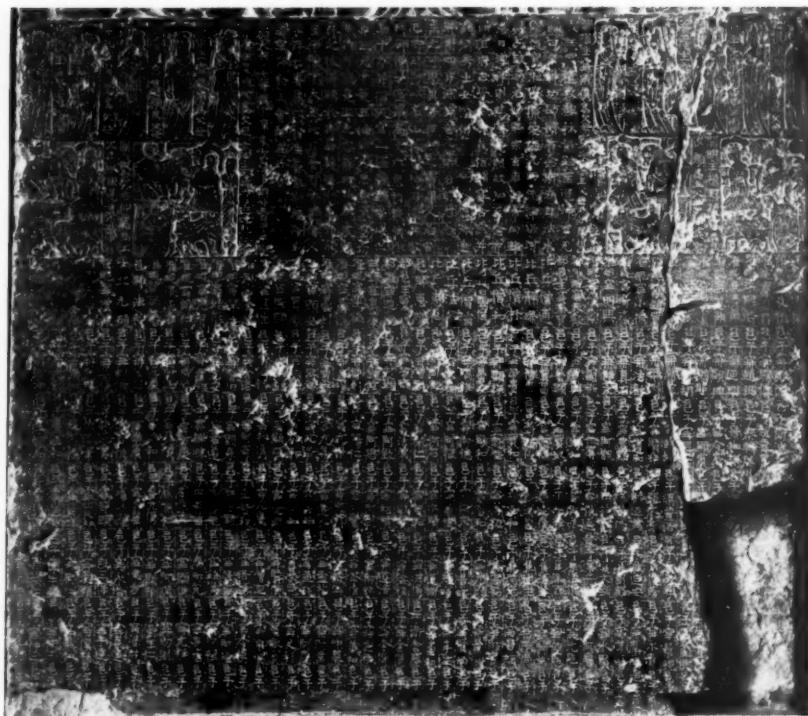


FIG. 12. DEDICATORY INSCRIPTION AND LIST OF DONORS ON FRONT OF STELE

The central Buddha is flanked by monks, then by Bodhisattvas, and next (we learn from the inscriptions) by Brahma. This Indian god often appears in China as a follower of the Buddha, and sometimes, with Indra, is shown in Indian sculpture as attending at his birth.¹² Only the exigencies of a rigidly symmetrical composition can account for his double representation here. Two unusual figures appear at the extreme ends of the line. They are seated in a position which is found in early representations of the Nyoirin Kwannon in Japan,—the foot resting on the knee, the elbow on the other knee, and the head leaning on the hand in a meditative pose. Although the heads are ruined, there seems

to have been a Bodhisattva-like headdress but no nimbus. In the inscription there is a reference to Ssu-wei as appearing on each side and next to Brahma. Ssu-wei is Sakayamuni, who, still a mortal and in princely garb, is on the point of receiving enlightenment (becoming a Buddha).¹³

The narrow sides of the stone (Figs. 3 and 4) are subordinate in interest. The lower part contains lists of donors, and then come four niches containing seated Buddhas with two standing attendant figures. Between the niches are panels representing donors.

There is reason to believe that originally the stone was brilliantly colored, though no traces of the color remain. It was probably set up in the forecourt of a temple where it

¹²See the Gandhara pedestal in the Nickerson Collection, Gallery M 2.

¹³Chavannes, *Ars Asiatica*, Vol. I, p. 30 and pl. XLVI.

would be seen and admired. We do not know what sort of base it had, but it must have been mortised into a large stone block. Some of the early stone bases were carved in the shape of tortoises, and others were simply rectangular.

A rather amusing discovery may be made on examining the lower register of the inscription upon the front of the stone (Fig. 12). It will be noticed that the characters are arranged in small rectangles outlined by ruled lines scratched in the stone. The characters are read from the top to the bottom. The first two characters in each of these small divisions in the lowest row mean "villager," and the name of the individual follows. In the lower row of spaces the characters for "villager" appear at the top, but except at the extreme right the rest of the space is blank. This indicates, we may believe, either that some of the "prospects" refused to subscribe or that others were so generous that it was unnecessary to solicit the entire list.

The very size of this stele, since it is divided into small compartments, has allowed the representation of many more personages than usual and a greater variety of scenes, so that in a way it may be said to be an epitome of the Buddhist art of its period. It is characteristic of the more architectural type of sculpture in which the individual figures were subordinated to their surroundings, and the general flat character of the monument as a whole was never forgotten. The attempt was made to cover both sides with an interesting pattern of religious motives, and the idea was faithfully carried out, even to very naive devices for space filling. Notwithstanding the multiplicity of detail, the arrangement of the more deeply recessed panels is such as to prevent monotony, and the effect as a whole is handsome and imposing. As a sculptural "document" and as a true work of art, the Institute is very fortunate in possessing this stele.

C. F. K.

I am much indebted to Mr. Kojiro Tomita, assistant curator in the Department of Chinese and Japanese Art at the Boston Museum of Fine Arts, for information and assistance in preparing this paper.

NOTES

MR. JULIUS ROSENWALD has been elected to the Board of Trustees, to fill the unexpired term of the late A. G. Becker.

THE TRUSTEES of the Art Institute, upon the occasion of Mr. Martin A. Ryerson's seventieth birthday, tendered to their Honorary President, the following letter:

December 16, 1926

Dear Mr. Ryerson:

As the time approaches which completes your fortieth year as a Governing Member of The Art Institute of Chicago, and in honor of your seventieth birthday, just passed, we, who are associated with you as Trustees, desire to express the gratitude and good-will of the Art Institute, and to extend its congratulations to you, its Honorary President, expressing our conviction that no similar organization has been blessed with a Trustee of equal character, sympathy, taste, and judgment.

We wish you to know how much we value your connoisseurship, your years of unselfish service and successful achievement. Your close coöperation with our late beloved President and your unfailing sound advice made possible the growth and development of the Art Institute which we today contemplate with pride. By countless generous gifts of time, money, and priceless good judgment you have built up the museum and established policies which time has shown were most wise. When you helped to acquire for us the great group of old masters from the Demidoff collection, it was only the beginning of the many steps you have taken to bring Chicago to the fore in the art world. Your loan collections and the Ryerson Library of the Art Institute have been of inestimable importance in stimulating interest and knowledge of art.

The Art Institute has been only one of the worthy institutions of the city which have profited by your wisdom, beneficence, and energy. To us, your fellow-workers in a cause that has always been near your heart, you stand as a truly great citizen of the marvelous city in whose development you have taken for fifty years a most important part. For all of this we honor you and subscribe ourselves with affection and admiration,

(Signed) The Trustees of the Art Institute.

"TWELFTH NIGHT," with Whitford Kane, will follow "Juno and the Paycock" at the Goodman Theater for a two-weeks' engagement, to be succeeded by W. Somerset Maugham's comedy, "Penelope," in which Alexandra Carlisle Jenkins will play. A special supplement concerning these productions is included with the BULLETIN.

TUESDAY LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P. M.

FEBRUARY

- 1 Lecture: "Trees as Seen by the Artist." Henry Turner Bailey, Director, The Cleveland School of Art.
- 8 Lecture: "The Significance of the Rococo." Meyric R. Rogers, Fogg Art Museum, Harvard University.
- 15 Lecture: "The Spirit of Classical and Mediæval Art." I. B. Stoughton Holbourn, Department of Fine Arts, Carleton College.
- 22 Holiday.

MARCH

- 22 Orchestral Concert: By the Little Symphony Ensemble, George Dasch, Conductor.
- 29 Lecture: "Movement in Art." Stephen Haweis, Author and Honorary Collaborator to the Smithsonian Institution for the Smithsonian-Chrysler Expedition to East Africa.

THE SCAMMON LECTURES

The Scammon Lectures for 1927, six lectures on the general topic, "Early Spanish Art," illustrated by the stereopticon, will be given by Prof. Joseph Pijoan, of Pomona College, formerly of the Superior School of Architecture in Barcelona, the Spanish School in Rome, and Commendator of the Royal Order of the Crown of Italy. The lectures will be given in Fullerton Hall at 2:30 P. M. on the dates and subjects listed below:

MARCH

- 1 "The Growth and Decay of the Paleolithic Art in Spain."
- 3 "The Artistic Display of a Roman Province—Provincia Hispania."
- 8 "The Crystallization of the Middle Ages in Art: Spanish Miniatures from the Sixth to the Eleventh Centuries."
- 10 "The Catalan School of the Fifteenth Century."
- 15 "Are We Mad—or Was El Greco Mad?"
- 17 "A Great Man in a Decaying Country—Goya."

SUNDAY CONCERTS AND LECTURES

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock by the Little Symphony Ensemble under the direction of George Dasch. Admission 25 cents.

Lorado Taft has resumed his lectures on sculpture and will continue throughout the winter every Sunday at 5:30 P. M. Admission free.

DEPARTMENT OF MUSEUM INSTRUCTION

THE ART OF FRANCE

Mondays at 11:00 A. M., Miss Parker

THE ENJOYMENT OF ARCHITECTURE

Mondays at 7:00 P.M., Miss Upton

THE ART INSTITUTE COLLECTIONS

Tuesdays at 11:00 A.M., Miss Parker

SKETCHING FOR NON-PROFESSIONALS

Tuesdays at 10:30 A. M., Mr. Watson

THE ART CENTERS OF EUROPE

Wednesdays at 11:00 A.M., Miss Parker

PAINTING FOR NON-PROFESSIONALS

Thursdays at 9:00 A.M., Mr. Buehr

THE DEVELOPMENT OF SCULPTURE

Thursdays at 2:30 P. M., Miss Mackenzie

THE ART INSTITUTE COLLECTIONS

Thursdays at 7:00 P.M., Miss Upton

GREAT MASTERS OF PAINTING

Fridays at 11:00 A. M., Miss Parker

ENJOYMENT OF THE VISUAL ARTS

Second and fourth Saturdays, 2:00 P.M.,

Miss Upton

LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 2:30 P. M.

FEBRUARY

- 7—Color Symbolism and Influence
- 14—Color Harmonies
- 21—Color Schemes for the Living Rooms
- 28—Color Schemes for the Bedrooms

MARCH

- 7—Wall and Floor Treatments
- 14—Rugs and Upholstery
- 21—Draperies and Window Treatments
- 28—Personality and the Home

B. GALLERY TOURS OF THE PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 AND 3:45 P. M.

FEBRUARY

- 8—Helen Birch-Bartlett Memorial Collection
- 15—Recent Acquisitions
- 22—The Potter Palmer Collection

MARCH

- 1—Ceramics
- 8—Sculptures
- 15—Tapestries
- 22—Rugs
- 29—Period Rooms

C. SKETCH CLASSES FOR BEGINNERS, OPEN TO ALL MEMBERS

FRIDAYS, 10:30 A. M.

FEBRUARY

- 4—The Charm of Color (Miss Coe)
- 11—Representation in Line
- 18—Simple Rules of Perspective
- 25—Rhythm and Motion.

MARCH

- 11—Light and Shade
- 18—Tone
- 25—Architectural Sketching

MARCH

- 4—Design

APRIL

- 1—Landscape Sketching

D. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 AND 3:45 P. M.

On February 4, 11, and 18 Mr. Watson will speak on the annual Chicago exhibition. On February 25 the tour will be held in the Chicago Society of Etchers' exhibition.

E. THE ART OF TODAY

FRIDAYS, 2:30 P. M.

FEBRUARY

- 4—How the House Came to Be (Miss Coe)
- 11—The Art and Life of Europe: Spain
- 18—France
- 25—Italy

MARCH

- 4—Hungary
- 11—New Germany
- 18—Sweden
- 25—Norway

APRIL

- 1—England

F. A COURSE IN THE ENJOYMENT AND PRACTICE OF THE FINE ARTS FOR CHILDREN, AGES SIX TO SIXTEEN

SATURDAYS, 1:30 P. M.

FEBRUARY

- 5—The Artists Who Painted in the Forest of Fontainebleau (Miss Mackenzie)
- 12—Winter Pictures at the Art Institute
- 19—Snow Pictures and How to Make Them
- 26—Cartoons

MARCH

- 5—The Easter Card and How to Make It
- 12—Rainbows from the Dishpan
- 19—Java and Its Art of Batik
- 26—Flower Painting

APRIL

- 2—The Easter Story in Art

EXHIBITIONS

January 10—February 20—Exhibition of Prints by Toshusai Sharaku from the Collection of Charles H. Chandler. *Gallery 18.*

January 21—March 1—Exhibition of Glass under the auspices of the Antiquarian Society. *Gallery H4.*

January 27—March 8—Seventeenth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers. *Galleries 12 and 13.*

February 3—March 8—(1) Thirty-first Annual Exhibition by Artists of Chicago and Vicinity. (2) Exhibition of Paintings by Jean-Baptiste Chardin under the auspices of the Arts Club. *Galleries 251—261.*

March 15—April 17—(1) Selected Group of Paintings from the Twenty-fifth International Exhibition at Carnegie Institute. (2) Sculpture by Paul Manship. (3) Work of New Mexico Painters.

April 28—May 30—Seventh International Water Color Exhibition.

June 6—June 21—Exhibition of Work by Students of the Art Institute School.

June 26—August 1—Thirty-ninth Annual Chicago Architectural Exhibition.

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